

THE AMERICAN ORGANIST

OCTOBER 1956

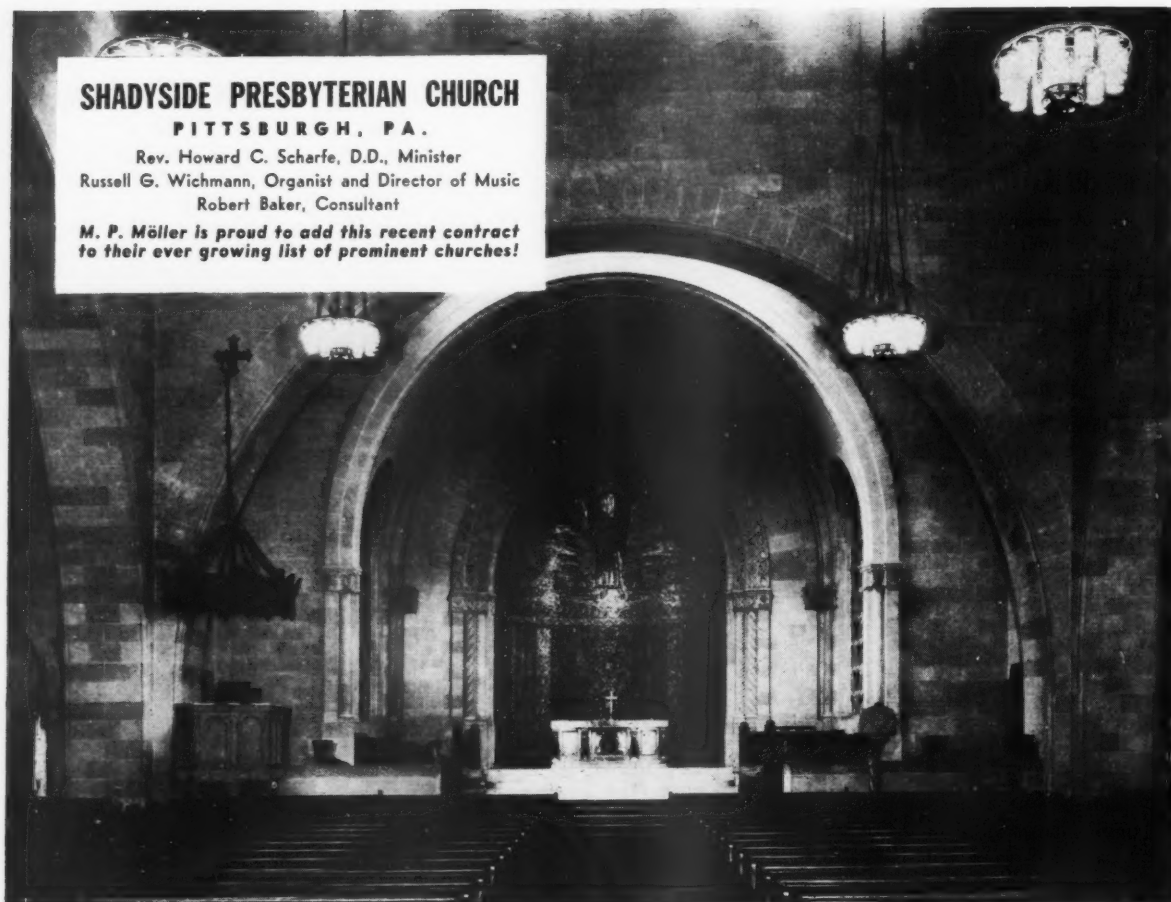
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Gemshorn	8'	61
Octave	4'	61
Harmonic Flute	4'	61
Quint	2-2/3'	61
Super Octave	2'	61
Fourniture	IV Rks	244
Cymbel	III Rks	183
Chimes	from Bombarde	
Tremulant		

SWELL ORGAN

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Viola de Gambe	8'	61
Viola Celeste	8'	61
Rohrflöte	8'	61
Flute Conique	8'	61
Flute Celeste	8'	40
Principal	4'	61
Koppelflöte	4'	61
Nazard	2-2/3'	61
Octavin	2'	61
Plein Jeu	IV Rks	244
Bassoon (1/2 length)	16'	12
Trompette	8'	61
Bassoon-Hautbois	8'	61
Régale	8'	61
Clairon	4'	61
Tremulant		

CHOIR ORGAN

	Pipes
Viola Pomposa	8'
Viola Celeste	8'
Lochgedackt	8'
Dolcan	8'
Dolcan Celeste	8'
Nachthorn	4'
Nasat	2-2/3'
Blockflöte	2'
Terz	1-3/5'
Zimbel	III Rks
Holzregal	16'
Schalmel	8'
Sordun	4'
Tremulant	

BRUSTWERK ORGAN

	Unenclosed
Nasosflöte	4'
Zartflöte	2'
Cornet	II Rks
Scharf	III Rks
Tremulant	

BOMBARDE ORGAN

	IV Rks
Cornet	244
Bombarde (1/2 length)	16'
Trompette Harmonique	8'
Clairon Harmonique	4'
Chimes	25 tubes
Zimbelstern	

PEDAL ORGAN

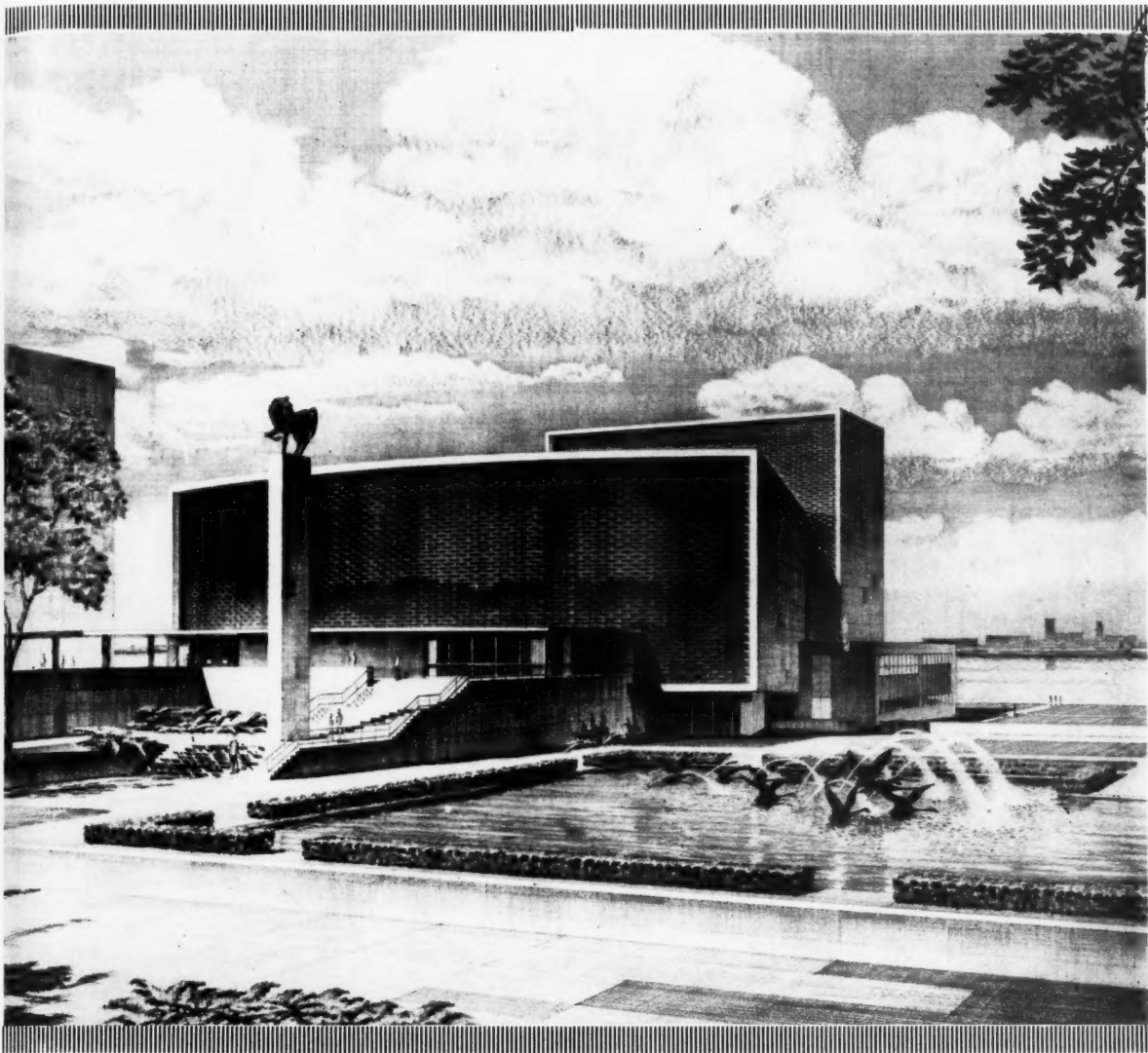
	Pipes
Grand Cornet (IV Rks)	32' 32 notes
Contrebasse	16'
Bourdon	16'
Violine	16' from Great
Rohrgedeckt	16' from Swell
Dolcan	16'
Quint	10-2/3' from Swell
Principal	8'
Violine	8' from Great
Bourdon	8'
Rohrflöte	8' from Swell
Dolcan	8' from Choir
Octave	4'
Bourdon	4'
Rohrflöte	4' from Swell
Octavin	2'
Bourdon	2'
Septerz	II Rks
Mixture	III Rks
Sackbut (1/2 length)	32'
Bombarde	16'
Bassoon	16' from Swell
Holzregal	16' from Choir
Bombarde	8'
Bassoon	8' from Swell
Clairon	4'
Sordun	4' from Choir
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Chimes	from Bombarde

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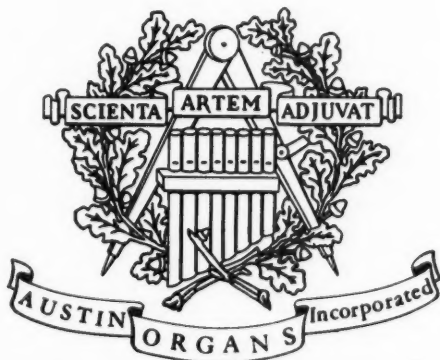
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Dr. Karl Moser, Architect

Photo by Moosbrugger

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THE AMERICAN ORGANIST, *October 1956*

280 Broadway, Staten Island 10, New York

Theology and the Church

A few months ago ARCHITECTURAL FORUM magazine conducted another of its highly significant round table discussions, this one concerned with "Theology and the Church."

Participants were: Dr. Paul Tillich, university professor at Harvard Divinity School; Dean Pietro Belluschi, School of Architecture and Planning, Massachusetts Institute of Technology; Dean Darby Betts, Cathedral of St. John, Providence, R. I.; The Rev. Mr. Marvin Halverson, National Council of Churches; architect Morris Ketchum of Ketchum, Gina & Sharp, New York; Dr. Paul Weaver, president of Lake Erie College, Painesville, Ohio. Chairman and moderator was Mr. Douglas Haskell, editor of Architectural Forum.

The following is a condensation of remarks by Dr. Tillich, preceding the round table discussion, from which latter extracts have also been taken. TAO is grateful for permission to reprint this material for it is felt that what has been stated about Theology and the Church has application and direct meaning for organists, choir directors, organ builders, many others related to the music of the church. The Editor.

WHAT I CALL the Protestant principle could best be defined as the acknowledgement of the majesty of the Divine against every human claim, including every religious claim. From this it follows that no church, and no self-expression of any church, is in itself absolute. There is no absolute unconditional style in any religion, style in thought, style in doctrine, style in cult, style in ethics. This, of course, pertains also to the artistic self-expression of the church. It is true of all self-expressions.

Protestantism, developing out of the Roman Catholic Church, is completely free; and no Protestant artist can accept any rule for producing a picture except one rule, that if this picture is supposed to become a ritual or cultist picture it must be an expression of **ultimate concern**—it must be an expression of the Holy. This is the first point.

The second point derived from the Protestant principle is the close relationship of Protestantism to the secular world and all kinds of secular creations. Out of the very fact that nothing is absolute in relation to the Divine itself, no expression of religion can claim absoluteness. The sacred sphere, as such, cannot claim priority in relation to God or superiority over secularism.

Protestantism has a passion for the secular. This of course is understandable only if we use a larger concept of religion, namely, religion as a state of being ultimately concerned. It is not necessary to go into the Holy of Holies in order to find God. When Solomon built the Temple, the omnipresence of God made it a problem for him to build a house of God at all. This is the second point arising from the Protestant principle.

The third point that follows is manifoldness. Since there are many different forms of Protestantism there is a variety of expression. But there must also be an element of unity. In order to be a Christian Church even a Protestant church must participate in the Christian event.

I define the Christian event as the appearance of a new reality in Jesus as the Christ.

Therefore, Protestantism should not become what the

psychologist Jung called it, a continuous iconoclastic movement. The destruction of symbols is tremendous in the history of Protestantism. Against this we have to fight. But we have to fight not in terms of making any symbol absolute, but either by eliminating some symbols that have lost their power or by interpreting those which still have it.

All specifically religious art is **expressionistic** throughout the history of mankind. There are three levels of the relation between religion and art. At the first level, there is neither religious style nor religious subject matter; a landscape, a portrait, a bridge—things like that.

The second level has religious style without religious matter. It is expressionistic in the larger sense—not restricted to the group of painters we call expressionistic. Then there is the third level, namely religious subject matter but not a religious style, as in many pictures of the Renaissance and succeeding centuries.

The great tradition of religious art in all religions and in Christianity has the character of **expressionism**—expressing not the subjectivity of the artist but the ground of Being itself. This is so in the early Christian era and the Byzantine art especially; but you can see it also in early and later Romanesque and Gothic, and you can see it in some Baroque pictures.

What I actually see is the continuation of naturalism as we have it in the late Renaissance and through the 18th and 19th centuries. The greatness of the 20th century, it seems to me, is that it rediscovers the expressionist principle, namely the principle of breaking through the beautiful naturalistic surface of things to the real depths which break out with disruptive power: not that the work of the artists is disrupted but the natural surface of reality is disrupted.

I was once asked, which is the greatest Protestant picture produced after 1900? I replied immediately, without reflection, Picasso's **Guernica**—the disruption of reality in which we find ourselves.

I believe that architecture cannot simply be seen in line with the visual arts and the arts generally. It has first of all a practical purpose, namely to build a house. On the other hand, it has a great advantage: it is bound by purpose to a definite character and cannot go wild with irrational imagination.

Now for a few special problems. Baroque is the bursting forth of the underground religious life against the Renaissance form of humanism. Baroque mysticism comes from below. Medieval mysticism comes from above.

The development of light in churches is very interesting. Slowly the daylight replaced the light that is broken through

stained-glass windows. The daylight is not the outburst of Divine light but rational light by which one can read and the congregation can see one another.

Then another consideration is the problem of sacred emptiness. One of the most important expressions of sacred emptiness occurred in Judaism and Islam—and was then forgotten because of the Incarnation idea. Christianity was able to have the Divine again in forms of finitude, and Christianity filled the churches with them. Today, most of these forms have lost their meaning.

Let me close with a word on taste. If you are a relativist you can simply say that what was your taste in the mid-20th century will pass just as 19th-century taste has passed and we cannot accept it any more. I do not think such relativism is justified. These are criteria which are abiding.

I mean the principle of honesty. There is truth in every great work of art, namely the truth to express something; and if this art is dedicated to express our ultimate concern, then it should be not less but more honest than any other art.

THE ROUNDTABLE

BETTS: When we are talking about a space set apart for holiness, I want to bring man in contact with the Creator of that space. *This is man working on his creation.*

The church must be supernatural in the middle of natural order. Naturalism partakes of the sin itself in any age. I think our greatest struggle in Protestantism today is to avoid on the one hand the despising of Nature and on the other hand the flight of the World.

HALVERSON: We talk a great deal about our feeling when we come into church, the kind of emotion we are supposed to have. Fundamentally we must face the fact that church building is designed not as a place where a person comes for a religious experience, although that may happen, but to house a community that is gathered together to do something. A New England meeting house of the 18th century expressed its relation to the community. The contemporary church is too diffused, not clearly enough articulated. I think that we can never forget that church buildings are designed primarily not to create a mood but to provide a setting for the church's act of worship.

BETTS: What does the church do? Of course it includes the sacraments, which may be two or seven or more that we have not thought of yet. But isn't the chief job of the church to put man's life, from the Christian point of view, in proper frame of reference, whose center of life is in God's presence? Now the whole map of the church program seems to me to be pointed to this great objective.

WEAVER: Do you think it is irrelevant to the Protestant Church that one of the tests of the service, of what goes on in church, is the way I live?

BETTS: Certainly, that is what I mean by putting your life in a proper frame of reference whose center is God, not yourself. That has tremendous ethical consequences. Yet religion is not primarily moralistic. But the problem you are giving voice is, Can a thinking man simply come to church and worship? He can't; he must go through a long educational process that includes the kitchen, the trustees' meeting, the Sunday School, I hope something else. It makes worship possible as an art.

HASKELL: That is the first time I have heard a sensible explanation of all those institutional features.

BETTS: Basically, where does the architect stand? He stands between cult and community. From his vantage point he, as a good architect, uses his tools honestly in the light of the cults standing in the midst of a contemporary community.

BELLUSCHI: I am troubled by a contradiction. His [the

architect's] wisdom is derived from the congregation, but the average taste of an average congregation is bound to limit more than to help the architect's creative efforts. He may easily end in compromise to please an unenlightened average of taste. It takes a great deal of good judgment to know when to add to his wisdom and when to stand pat. [How familiar is the ring of this to organ builders who have the same problem anent acoustics, organ design, placement, space, so much else. Ed.]

TILLICH: You should receive very little of the taste of the congregation; it is one of the mistakes of Protestantism to give voice to shopworn symbols and ideals which completely fill so many middle-class people in their spiritual life.

Frankliniana

TAO'S GOOD FRIEND PAUL ST. GEORGE

sent to us the following comments from his having attended, at our request, the press conference in connection with the Glass Armonica concert in recognition of the 250th anniversary of the birth of Benjamin Franklin and the 200th anniversary of Mozart, who composed for the instrument. The E. Power Biggs April 11 performance on this instrument, in the American Academy of Arts and Sciences, in Cambridge, Massachusetts, was made up of music of Mozart and Franklin.

"I went over to Kresge Auditorium at MIT to the press conference and met my good friends Biggs and his wife, Peggy, Herman Schlicker and his wife, Roy Carlson, organ consultant to the Archdiocese of Boston as well as curator of most of the important organs around town (including Biggs' Schlicker portable), Dean Burchard of MIT, and others.

"In its present form, the instrument is not completely satisfactory. The original form called for fingers moistened with water (tinged with vinegar, probably to get rid of all possible oily film, for proper friction), but here pure rubber about 3/64th inches thick, backed by felt, is being used.

"These small rubbing rubbers are brought into contact with the rotating glasses by a simple linkage to a three-octave keyboard. The quality of the glass (extremely resilient) and rubber (ditto) is such that wolf tones or upper harmonics plus pre-fundamental squeaks, etc., are often heard, plus a considerable unevenness in loudness.

"The basses, rotating on the slowest of the three shafts (one per octave, driven by a common motor) (these need the least excitation) vibrate frighteningly vigorously and indeed sometimes strike each other. But the impedance match between the glass and the air is bad, as could be expected, so the volume is not very high (compared to the amount of energy available in the vibration). It necessarily follows, then, in the high-Q system of vibrating glass plus poor match to load (air) that overhang is very long, and buildup is fairly slow. This particularly in the lower register gives slow attack, and very long decay time.

"The motor drive is a bit bumbly, too. But, as Biggs says, it's en route and they are offering this as an experiment (and a costly one, too, I should think). I suggested that the first thing they need is a "lossy" material to excite the glass, since this would tend to discourage false modes and upper harmonics. The human finger is obviously dead (mechanically) and non-bouncy. A ball made of flesh could not bounce vigorously, as does pure rubber, which tends, apparently, to bounce off the very bouncy glass. I asked if they had used very thin rubber backed by a lossy (i. e., dead material). Herman Schlicker said yes. I still think this is their next move; plus, for all its

RAGATZ



1956 AGO NATIONAL CONVENTION REPORTS:

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inconvenience, perhaps, a wet exciting system with a suitable exciting surface (water lubricates rubber, so no good; and flesh is hardly the answer!).

"The almost unavoidable slight eccentricity of the glasses is, of course, a problem, too. Everyone has worked terribly hard on a tough and evasive project (imagine the glass-blowing part, and its liaison, alone!) for which much credit is due. For a live performance, electroacoustic reinforcement is needed, as with the harpsichord; but it would have to be of the highest quality. It is encouraging to note that de Falla for his **Harpsichord Concerto** suggested that microphone and speakers would be very helpful—purists might disagree; but since they decided not merely on prissiness but perhaps on the basis of many a foul-sounding system, I don't blame them.

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"I do think the glass armonica is charming, for its tone (as originally conceived) is fascinating. The use of dry rubber is not yet the answer. The instrument may be of extremely limited value, as well as cumbersome, and perhaps fragile to transport, to say nothing of attack-release problems, limited scale, limited loudness range, and so on. Perhaps I knock it too much; it is for others to find its virtues!"



A GLASS ARMONICA

E. Power Biggs demonstrates a reproduction of a Benjamin Franklin invention. With him are, left to right, Maynard L. Harris, President of the Franklin Savings Bank of Boston, and John E. Burchard, President of the American Academy of Arts and Sciences, the institution sponsoring the reproduction. The instrument was built by Herman Schlicker, the Buffalo organ builder; glasses were blown by the Corning Glass Works.

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(Christmas Offertory)		

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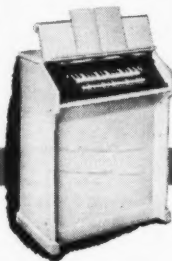
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HAGERSTOWN, MARYLAND



"... We Dedicate This Organ"

In a recent letter to TAO, Mr. John W. Harvey, organist and choirmaster of First Presbyterian Church, Englewood, New Jersey, stated, "One question I have been asked more than any other is 'What do we do for dedication of our organ?'"

"The enclosed was our answer to it, two years ago—a brief Litany, which I dug up from various sources, and a musical program by our combined choirs, plus a few pieces played on the organ."

"The dedicatory recital was given two weeks later by Dr. Hugh Porter. The dedication service was one of the best attended in my time here, and was of interest to musician and layman alike."

TAO feels this sort of thing should be passed on to its readers, presents first the dedicatory service, then the musical service, finally the organ's resources.

THE ORDER OF THE DEDICATORY SERVICE

THE ORGAN Prelude in C minor
Cantabile

Bach
Franck

THE SENTENCES AND SALUTATION

CHORAL INTROIT

PRAYER OF ADORATION

READING OF THE SCRIPTURE

(Minister and Congregation, responsively)

Then the Minister shall say:

Beloved in Christ: Forasmuch as God has put into our hearts to build this instrument of music as an aid to our worship of Him in this holy place, it is right that we should dedicate it to Him and set it apart to the holy use for which it is designed.

LITANY OF DEDICATION

(Minister and Congregation, responsively)

THE MINISTER: To the glory of God, author of all goodness and beauty, giver of all skill of mind and hand:

THE CONGREGATION: We dedicate this Organ.

THE MINISTER: In faith in our Lord Jesus Christ, who has inspired men to offer His praise their best in music and song:

THE CONGREGATION: We dedicate this Organ.

THE MINISTER: Moved by the Holy Spirit, our guide in the worship of God and our helper in the understanding of truth and beauty:

THE CONGREGATION: We dedicate this Organ.

THE MINISTER: To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth:

THE CONGREGATION: We dedicate this Organ.

THE MINISTER: To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will:

THE CONGREGATION: We dedicate this Organ.

THE MINISTER: To comfort the sorrowful and cheer the faint, to bring purity and peace into human nature, and to lead all who hear it in the way of eternal life:

THE CONGREGATION: We dedicate this Organ.

Then shall the Minister say:

In the faith of our Lord Jesus Christ, we now solemnly declare that this Organ is forever set apart from all common and unhallowed uses and dedicated to the praise and worship of Almighty God.

PRAYER OF DEDICATION

HYMN OF DEDICATION

THE ORDER OF THE MUSICAL SERVICE

Psalm 150

Franck

(Junior and Senior High, and Chancel Choirs)

O God of Might

Bortniansky-Black

The spacious firmament

(Youth Choirs)

Haydn

(All Choirs)

Trumpet Voluntary

Purcell

Minuet and Gigue

Rameau

Thou art the Rock

Mulet

Solo: I will sing new songs of gladness

Dvorak

Hallelujah (Mount of Olives)

Beethoven

(Chancel Choir)

THE DEDICATORY OFFERING

THE OFFERTORY

Organ: All men are mortal

Bach

Magnificat

Bingham

Beautiful Saviour

12th century-Christiansen

(Chancel Choir)

O God of Youth

Darst

Like a choir of angels

Bortniansky

(Youth Choirs)

(All Choirs)

Solo: Thanks be to Thee

Handel

Achieved is Thy glorious work (Creation)

Haydn

(Chancel Choir)

CLOSING PRAYER

CHORAL BENEDICTION

RECESSIONAL HYMN

THE ORGAN Finale, Symphony I

Vierne

(The congregation is requested to remain seated through the playing of the organ postlude)

The Organ Rebuilding Program

The organ that contributed so splendidly to our church services for many years was installed in 1917 by Hook & Hastings of Boston, one of the capable builders of that period. With the passing of the years the complex operating mechanism became less and less dependable, making it necessary to rebuild or replace the instrument. The windchests and the pipework had been made of fine quality material and, although in need of thorough reconditioning, were found to be in sound condition after thirty-seven years of service. To this basically fine material from the old organ has been added new material to enlarge the instrument and give it improved tonal quality, brilliance, and versatility.

Some portions of the organ have been rearranged to provide suitable space for the additions that have been made. The Choir and Solo divisions and part of the Pedal division are now located in the chamber behind the south display pipes (right side of the chancel); the Swell division and remainder of the Pedal are located behind the north display pipes; while the Great division, which is entirely new, has been

placed in the open archway on the north side of the chancel. The expression shades have been moved forward and are now directly behind the display pipes. This has enhanced the effectiveness of the Choir, Swell and Solo divisions, giving an unusual degree of expression to the instrument.

The stop controls and couplers of the new all-electric, four-manual console have been carefully designed to permit full expression of the tonal possibilities of the enlarged instrument by the organist. The electrical system of the entire organ is new and pneumatic mechanisms have been rebuilt or replaced.

The specifications of the organ were prepared by our church organist, John W. Harvey, with the capable assistance of Frederick C. Mayer, former organist of the Cadet Chapel, United States Military Academy, West Point, New York. The organ was rebuilt by Chester A. Raymond of Princeton, New Jersey. The rebuilding of the organ was made possible by the special contributions of the congregation.

THE ORGAN

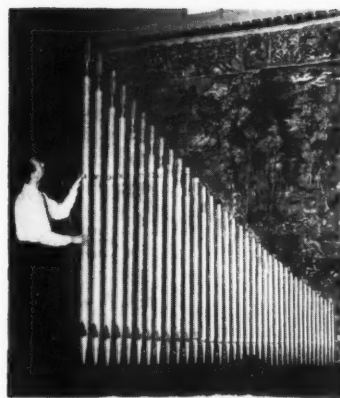
V-40. R-53. S-73. P-3371. B-7.

(L indicates Solo)

(* indicates new ranks)

PEDAL 5": V-2. R-6. S-19. B-6.

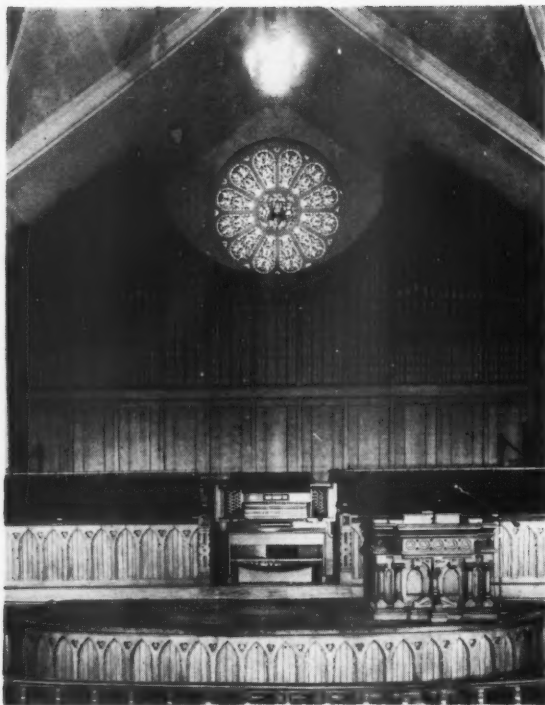
- 16 Diapason 56
(Gemshorn-G)
(Lieblich Bourdon-S)
(Erzahler-C)
- 10 2/3 (Gemshorn-G)
- 8 (Diapason)
(Gemshorn-G)
(Lieblich Bourdon-S)
(Erzahler-C)
- 5 1/3 (Gemshorn-G)
- 4 (Diapason)
(Gemshorn-G)
- V Harmonics 15-17-19-21-22 160
- 32 (Fagotto-S)
- 16 (Bombarde-L)
(Trompette-G)
(Fagotto-S)
(Trompette-G)
- 8 (Trompette-G)
- 4 (Trompette-G)
- GREAT 3 1/2": V-7. R-10. S-12.
Unenclosed
(Gemshorn and Trompette in Swell)
- 16 Gemshorn 73
- 8 *Principal 61
(Gemshorn)
- 5 1/3 (Gemshorn)
- 4 *Octave 61
- 2 2/3 *Quint 61
- 2 *Super Octave 61
- IV *Furniture 19-22-26-29 244
- 16 *Trompette 85
- 8 (Trompette)
- 4 (Trompette)
- Harp 61b
- SWELL 5": V-15. R-17. S-16.
- 16 Lieblich Bourdon 73
- 8 Diapason 73
Gedeckt 73
Salicional 73
Salicional Celeste 61
Flauto Dolce 73
F. D. Celeste 61
- 4 Octave 73
Flauto Traverso 73
Violina 73
- III Plein Jeu 15-19-22 183
- 16 Fagotto 85-32'
- 8 Cornopean 73
Vox Humana 61



Orchestral Viola

Mr. John W. Harvey, director of music in the First Presbyterian Church, Englewood, New Jersey, holds the lowest pipe of the Viola rank, and in a note to TAO states: "Here is the first addition to the organ since it was rebuilt two years ago by Chester A. Raymond, of Princeton, New Jersey. In planning the instrument, provision was made on the console and the combination setter for 13 additional voices. In fact, chests, action, and wiring for 5 of these voices was provided—4 in the Solo and one in the Swell—so that, when funds were available, the pipework would be the only expense. The Viola was presented to the church by a very kind lady and was installed early in May."

- 4 *Clarion 73
Tremulant
- CHOIR 5": V-10. R-10. S-16.
- 16 Erzähler 97
(pipes 1-12 new)
- 8 Geigen 73
Orchestral Flute 73
(Erzähler)
Dulciana 73
Unda Maris 61
- 5 1/3 (Erzähler)
- 4 Geigen Octave 73
Flauto d'Amore 73
- 2 2/3 Nazard 61
(Erzähler)
- 2 *Blockfloete 61
(Erzähler)
- 1 3/5 *Tierce 61
Tremulant
- SOLO 5" & 8": V-6. R-10. S-10. B-1.
(Enclosed with Choir)
- 8 *Waldfloete 61
Harmonic Flute 61
- V Scharf 12-15-17-19-22 305
- V (Acuta 19-22-24-26-29**)
- 16 (Trompette-G)
- 8 *Bombarde 73-16'
Clarinet 61
English Horn 61
Chimes 25t
Tremulant
**from Scharf
- COUPLERS 39:
- Ped.: G-8-4. S-8-4. C-8-4. L-8-4.
- Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.
- Sw.: G. S-16-8-4. C. L.
- Ch.: S-16-8-4. C-16-8-4. L-8-4.
- So.: S-8-4. L-16-8-4.
- COMBONS 34: P-5. G-5. S-5. C-5.
L-4. Tutti-10.
- CRESCENDOS 3: S. CL. Register.
- REVERSIBLES 8: GP. SP. CP. LP.
- Full Organ. Unenclosed ranks cutout.
- CANCELS 6: P. G. S. C. L. Tutti.



Epworth Methodist Church, Marion, Ohio

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M. P. MOLLER, INC.

*Epworth Methodist Church
Marion, Ohio*

Organist: Mrs. George Lane

Dedication: May 29, 1956

Stoplist: Homer D. Blanchard

Finishing: John Schleigh

V-24, R-29, S-42, B-14, P-1915.

PEDAL: V-2, R-2, S-13.

- 16 Principal 56*
(Quintade-G)
(Bourdon-C)
(Dulciana-D)
- 8 (Principal)
(Quintade-G)
(Bourdon-C)
(Dulciana-D)
- 4 (Principal)
- 16 Double Trumpet 56**
(Clarinet-S)
- 8 (Double Trumpet)
- 4 (Double Trumpet)

*in Great box

**in Choir box

GREAT: V-6, R-9, S-7.

Enclosed.

- 16 Quintade 61
- 8 Diapason 61
- Spitzfloete 61
- 4 Octave 61
- 2 Super Octave 61
- IV Mixture 15-19-22-26 244
(Dulciana Organ)
- Tremulant

DULCIANA: V-2, R-2, S-2.

Enclosed with Great.

- 8 Dulciana 85-16'
- Unda Maris 73

SWELL: V-7, R-9, S-11.

- 8 Geigen Principal 73
- Harmonic Flute 85
- Salicional 74
- 4 Gemshorn 73
(Harmonic Flute)
- III Mixture 22-26-29 183
- 16 Clarinet 85
- 8 Trumpet 85
(Clarinet)
- 4 (Trumpet)
(Dulciana Organ)
- Tremulant

CHOIR: V-7, R-7, S-9.

- 8 Bourdon 73-16'
- 4 Prestant 61
- Rohrfloete 61
- 2 2/3 Nasard 61
- 2 Doublette 61
- 1 3/5 Tierce 61
- 8 Hautbois 61
(Dulciana Organ)
- Chimes 21b
- Tremulant

COUPLERS 22:

Ped.: G. S-8-4, C.

Gt.: G-8-4, S-16-8-4, C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4, C-16-8-4.

COMBONS 30: P-6, GD-6, S-6, C-6.
Tutti-6.

CRESCENDOS 4: GD, S, C, Register.

REVERSIBLES 5: GP, SP, CP, Full Organ. All shutters to Swell.

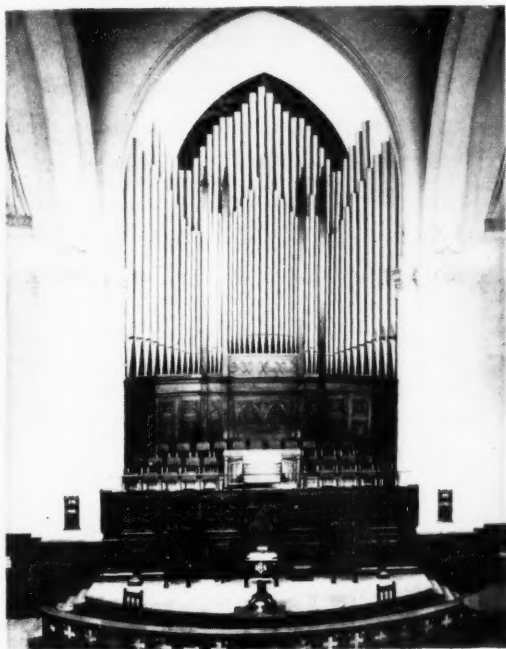
ACTION-CURRENT: Orgelectra
Of this installation Dr. Blanchard

wrote TAO: The stoplist was quite frankly inspired by that of Zion Lutheran, Sandusky, Ohio, reported in TAO, August 1955. Space and money brought about this one. The organ is actually in the church room, about 31 feet wide, 8 feet deep, and about 17 feet high. Swell is on left, Great and Dulciana in center under memorial window, Choir on right. The organ replaces a very old George H. Ryder tracker.

Space limitations prevented Great from having an open 16', which would have made certain problems of balance and contrast easier, but Quintade serves. Great has almost no filler in the usual sense, although Spitzfloete and Dulcianas supply enough; or these, plus Quintade, all played up an octave. While Great is mainly a chorus of Principals, Swell is reed dominated, having at least the elements of a reed chorus, although extension is used. There is no ordinary Voix Celeste here, since Dulcianas float into this division, as they do to each manual section, and are there affected by one section couplers.

Choir is constructed along lines of a Positiv, but again Dulcianas can come floating in if needed. Pedal, of two voices with ample pitch spread, does a fine job, even without couplers, while the other pedal stops provide texture. Total enclosure of the organ does not harm in this position.

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The mere matching of new pipes to old, or old pipes to new, cannot be utilized as the basis for procedure if any degree of tonal unity is to be achieved. Rather, the desired tonal result must be visualized from the outset with all efforts then directed toward the achievement of this goal. The only pipework reused in this instance was that which could be suitably altered and made capable of fulfilling the necessary tonal requirements.

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MANUAL NO. 1

16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
Rohrflöte
2 2/3 ft. Nazat
2 ft. Quinthlöte
11 rnk. Mixture (19-22)

MANUAL NO. 2

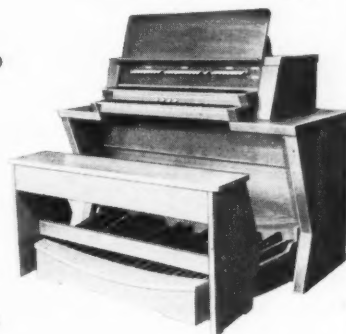
8 ft. Quintaton
Rohrflöte
4 ft. Quintadena
Rohrgedeckt
2 ft. Waldflöte
1 1/3 ft. Larigot
11 rnk. Scharf (26-29)

PEDAL

16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
2 ft. Blockflöte
11 rnk. Mixture (12-15)

ANALYSIS

16 ft. Quintaton 97 pipes
8 ft. Rohrflöte 85 pipes
11 rnk. Mixture 146 pipes



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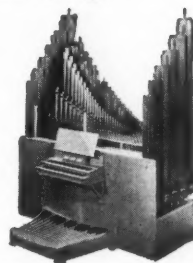
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NOTES ON BACH – 2

Gilman Chase

RHYTHMS

We dot a number of quarter notes,
nevertheless we write them as equal;
we are slaves to our habits,
and we persist in our ways. — COUPERIN

THE most serious misunderstanding existing today in our conception of 18th century music lies in our universal acceptance, *per se*, of the rhythms indicated in the printed scores. We ignore the teachings of such illustrious men as François Couperin, Johann Quantz, Philip Emanuel Bach, and many others who clearly tell us that the rhythms indicated were not always those employed in actual performance, due mainly to contemporary conventions in notating music. Anyone interested in playing the music of that period should know these facts and apply them to actual performance if he would retain the authenticity and vitality of the music. This matter has been discussed in many books on Bach and his contemporaries—it is nothing new, yet it remains almost completely ignored in present-day performances.

Frederick Dorian in his *History of Music in Performance* claims: "Such discrepancies cannot be comprehended from the modern point of view, with its striving for utmost clarity in notation. Yet alteration of rhythm was a common trend in the old practice of music. Therefore, the present-day interpreter, eager to perform these old masterpieces correctly, must reorientate himself in the intricate notation of this music. If the composer wrote those rhythmic features as he did—differing from the way they were to sound—he depended upon the performer's knowledge of tradition. Every player was able to render such altered rhythm *prima vista*. As time went on, this tradition was weakened and finally vanished. Our re-construction of these important details does not rely on the evidence of one witness only. It has the corroboration of other sources, eliminating any doubt that might arise in regard to the statement in Muffat's *Florilegium* (1695):"



THE accompanying two versions of the theme of Bach's *Partita in B Flat* are in line with the above illustration of Muffat. The original form of the first movement by Bach is in evenly-written notes:

Bach: *Partita in B Flat* (Keyboard)



Johann Christian Bach: *Sonata in B Flat* (Harpsichord and Violin)



This latter version by Bach's son, Johann Christian, presents a rhythmic conception of the melodic line that is entirely in keeping with performance conventions of the period. This dotted-rhythm conception appeared at a time when more accurate notation was under consideration, and so it is entirely possible that the son's realization may represent a more accurate notation of the actual style of performance, whereas Johann Sebastian wrote the melody in the customary style of his generation and he expected the performance conventions of that time to supply the necessary rhythmic vitality.

In addition to the rhythmic alterations in the above illustrations of Muffat and Johann Christian Bach, many other 18th century writers speak of unevenness in performing evenly-written notes as the general custom. François Couperin in particular used special indications and title remarks in his keyboard pieces to insure his wishes in passages where he desired evenly-written notes to be played as written.

Contrarily, today one universally encounters teachers and performers insisting upon evenness in playing 18th century notes of equal length, whereas the convention seems to have encouraged uneven playing whenever and wherever possible. Performers today may often be heard inquiring of their listeners after a mechanical reading of some 18th century masterpiece: "Was it even?," when authentically they should inquire: "Was it *uneven* enough to possess rhythmic vitality?" (A more detailed discussion of this rhythmic problem will be found in Chapter 5 in the remarks on *Agogic* accenting.)

DOTTED RHYTHMS

THE variable time value of the dot in 18th century scores has been written about by many historians and musicologists, but unfortunately the factual evidence and subsequent research have been treated with cool indifference by most teachers and performers. The dotted note had two interpretations:

- 1) In lively tempos it was understood and performed as do we today—the value of the note plus half again.
- 2) In slow tempos (i.e., tempos with a slow basic pulse) dotted rhythms were performed as double-dotted notes—the value of the note plus a half and a quarter again. Time for the added dotted note was stolen from the succeeding quicker note which was "snapped" quickly, or "touched."

The *Harvard Dictionary of Music* reveals the interesting fact that the first instance of the use of the double-dot occurs in Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756) "thus paving the way for a clearer indication of different degrees of prolongation." Of the actual appearance of the double-dotted-note Mozart once remarked: "It is true, it looks strange. But what does that matter?" Previous to this date (1756) dotted rhythms were only approximately indicated; correct performance depended upon conventional practices of the period. Our overly-accurate reading of 18th century rhythmic notation has resulted in performances that are weakened emotionally and are quite void of the intended rhythmic vitality and stylized mannerisms. Our playing of this music is pedestrian because we are wrongly taught to read these scores literally note for note, dot for dot.

EIGHTEENTH century sources are quite definite in instructions for playing dotted rhythms:

JOHANN QUANTZ: "In the time of three quarter-notes in a bar ($\frac{3}{4}$) which is used for the *chacone*, the eighth-notes which follow the dotted quarters are not to be played according to their exact value, but very shortly and sharply . . . all dotted notes should be played in the same way whenever the time allows it." (Italics are the author's.)

PHILIP EMANUEL BACH: "Short notes which follow dotted ones are always shorter in execution than their notated length. Hence it is superfluous to place strokes or dots over them. Dots after long notes or after short ones in slow tempos, are all held . . . It may sometimes happen, principally in quick time, that the note following the dot had better be given its written value, to facilitate the movements of other parts."

These two quotations are the most pertinent to the music of Sebastian Bach. Others are listed for further examination in Arnold Dolmetsch's *The Interpretation of the Music of the XVIIth and XVIIIth Centuries*. Both Quantz and Emanuel Bach make it quite clear that in moderate and slow tempos dotted notes are *always* to be held longer than their actual notated value, and that the shorter notes which follow them are to be "touched" quickly. In contrapuntal *allegro* movements one had best play dotted rhythms as written—in the fast *fugues*, but not necessarily in the slow ones. The following illustrations present a more accurate notation indication of 18th century rhythmic practices:

Bach: *Prelude in B Flat Major* (Well-Tempered Keyboard, Book 1)



Bach: *Prelude in D Major* (Organ or pedal Harpsichord)



Bach: *Chaconne in D minor* (Solo Violin)



In these more accurately notated examples the increase in rhythmic vitality can be readily seen and understood. One further rhythmic alteration of Italian origin should be incorporated in performances of 18th century music:

JOHANN QUANTZ: "If in a slow *Allegretto*, or ordinary Common Time, there is a sixteenth-rest on the accented beat followed by dotted notes, you must play the rest as if there were a dot to it or another rest of half its value, and that the following note were a thirty-second."

Bach: *Toccata, Adagio, Fugue in C Major* (Organ)



also (in the *Adagio*)



Bach: *Partita in C minor* (Keyboard)



UP to this point the discussion and examination of rhythmic conventions has been concerned with alterations which performers today *do not* follow, and which belong to the 18th century music. There is in common practice today a curious type of rhythmic alteration which *does not* belong at all to this music, but unfortunately is in constant use in the playing of ritards of final cadences:



is wrongly performed



This practice is quite inaccurate, without historical backing of any kind, and ought to be discontinued permanently. Instead of playing the eighth-note C as a sixteenth-note (as we have been instructed to do) this short note is nearly always lengthened into a quarter note or more! This modern alteration is explained as the result of a closing ritard—though actually the ritard should be realized on the trilled note. The short note following the trill is an unimportant anticipatory to the resolution of the cadence, and is of slight melodic value, but is of considerable rhythmic interest when correctly played:



In this way the final note of the cadence is allowed proper accent. By extending the anticipatory grace-note, emphasis is denied the final accent, which most certainly requires it, and the effect becomes one of sliding into the final instead of landing upon it with a definite accentuation. Such a rhythmic distortion, lacking any authenticity, serves no musical purpose other than to create an unwanted, ugly dissonance, and should be abandoned with finality. The closing ritard is quite legitimate and necessary, but it should be incorporated into the trill and its accompanying voices. These other moving parts can always be adjusted so that the trill can be prolonged to any desired length dictated by good taste.

IN considering this whole matter of 18th century rhythmic conventions, one must keep in mind the important fact that such alterations were in general practice as a matter of course. A good parallel exists in our popular music of today: popular sheet music contains "corny" rhythmic patterns (a convention which has been followed since the early 1920's) which no professional performer ever interprets as indicated. This is a definite rhythmic convention existing today throughout the United States and taken into account by professionals. Along with François Couperin we may accurately say: "We write one way and yet we play another. We are slaves to our fashion." The same sort of gulf dividing our printed rhythms from the rhythms of performance exists today as it did in Bach's era. One can well wonder at the interpretation that our popular music will receive 200 years hence, if future generations possess only our printed scores to guide them!

Chapter 3 of Gilman Chase's "Notes on Bach" will be devoted to a discussion of **MUSICAL SHORTHAND**.

Frailties in Organists

ROWLAND W. DUNHAM



ORGANISTS OF TODAY are, as a whole, a rather superior group of musicians in many ways. There is a large percentage equipped with good technique and knowledge of tonal color. This is due to the greatly improved facilities for practice available to students. Improved consoles with electric actions and the modern concave, radiating pedal board promote far greater ease than in the previous days of muscular necessity—though we hear of some who are advocating a return to direct mechanical action.

In spite of the seeming improvement in the craft, there persists a number of glaring deficiencies which should merit serious consideration by many in the profession. These faults are caused by a tendency to "get by" with a minimum of effort, by an aversion for regular practice, by incomplete musicianship and by unwillingness to subject the individual to frequent self-appraisal.

Let us take a look at some of the evidences of these frailties. This reprehensible tendency to "get by" with little effort is by no means recent. Most people have a streak of laziness which makes it seem excusable to perform their tasks with as little actual labor as possible. One of the most conspicuous proofs that may be discovered is discerned in careless playing which contains an inexcusable number of wrong notes. Often this is a habit which is the result of vicious early training, perhaps on the piano. Of course, one may condone a mistake occasionally in a composition of some technical difficulty. Mr. Farnam used to insist they should be rare with proper preparation. Many will recall that this gentleman was amazingly meticulous in this respect. There is no reason, however, for false notes in such a simple matter as playing a hymn tune, especially in the organ introductory playing over. I would venture to suggest that one such error in a month might be the maximum tolerance. In solo organ pieces the performance ought to be free from technical faults, carefully worked out in phrasing, registration and appropriate tempo and style. The mere playing of notes, even accurately, is hardly a reflection of a composer's intent. While the bulk of a congregation will be unaware of perfunctory playing, there will be many a sensitive music lover who will find little comfort in any lackadaisical exposition of a worthy piece of music. The general use of printed church programs requires an early selection of organ music for every service. This does not permit of last-minute choices. But many organists are tempted either to program works which look well in print or to write down a piece which is uninteresting or inappropriate.

Practice by the organist is likely to be slighted since one may easily confine his repertoire to literature of limited scope or inconsequential merit. To play well at all times needs to be the aim of us all. This cannot be accomplished without unrelenting practice. Chore though this routine may seem to some, there can be no progress in musical effort or no honesty in performing his duties when the incumbent decides to forego such a disagreeable task.

While his salary may seem inadequate and the appreciation of superior playing lacking, the matter of personal advancement is something he owes to his professional integrity. My own belief is that the organist of the most unimportant post ought to practice each day seriously and at some length.

Musicianship is a subject that could be considered at great length. Organists are presumed to have considerable of this, the most important of his assets. In the interpretation of standard works, most of the details of performance are indicated, or, as in Bach, clearly suggested. Musicianship is demanded in the accuracy of his application, his adherence to the printed notes, to his ability to reflect the style and details. By far the most cogent of the organist's powers are those many occasions where he must fill in a few measures in the service—a short improvisation. These extemporaneous efforts will reveal his imagination and mastery of the materials of music unmistakably.

Whether the musician of today is less skilled I would not venture an opinion. In listening to the attempts in the service of many churches over the air, my impression is that any study the organist has undergone in harmony and counterpoint has been futile insofar as actual application is concerned. When themes of previous or subsequent pieces are used the characteristics too frequently disappear and a confused series of senseless meanderings indicate poverty of invention and little musicality.

Where a modulation is to be consummated, chord selection is usually clumsy and unmusical. When the material is all new, the inadequacies are often pathetically exposed. Only elementary triads, often in that awkward 6/4 position, appear sprinkled in with that trite refuge of the inept, the dominant seventh chord. I have often thought that the elimination of keyboard harmony (in large doses) with each successive chapter of the book, has resulted in this appalling inability to use chords expertly. This matter of short improvisations (and modulations) is one which every organist ought to investigate exhaustively.

How many organists can transpose even a simple hymn tune at sight with accuracy? A look at the records of AGO examinations will disclose the tragedies that occur even when the candidates have been presumed to have made some preparation. If you cannot do this relatively easy task, it behooves you to study it for your own self-protection and complete musicianship. In this field, and in modulation, J. Fischer & Bro. has comprehensive books that will bring results—one, "Modulation," by Edward Shippen Barnes, and my own "Practical Transposition for Pianists and Organists." It seems to me to be quite absurd that an organist should be lacking so completely in such elementary areas as intelligent modulation and transposition of simple music at sight—without having to write it out in the new key beforehand.

These are a few of the rampant shortcomings that have been evident in church organ performances I have heard. Any attempt to remedy all or any will demand a desire to become more efficient which would result in far greater mastery and ease of mind, and a determination derived from self-examination to rise from the ranks of bunglers to the eminence of the complete organist.

REVIEWS

CHORAL MUSIC

**William A.
Goldsworthy**



H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y.

From a large number of anthems and carols for the holiday season, we have made a preference list, i.e., those we should consider were we again in choir work, pieces we recommend heartily to our confreres. We do not feel the others are unworthy; but these are tops.

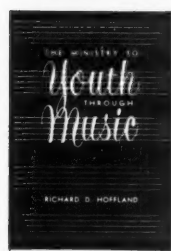
Mary E. Caldwell—"Carol of the little King," Ef, 6p, e, 20¢, written for 3-part female, and also for SAB. This is one of the most exquisitely fragile carols for Christmas. We prefer it done by women, for some amateur baritones singing stridently would mar the delicate quality of the whole. Let the women keep it for their own; and note its emotional appeal to the congregation.

Mary E. Caldwell—"Carol of the lonely shepherd," Df, 8p, e, 20¢. This is a blessing for larger groups who like highly emotional effects. Dramatic changes, striking climaxes. Our professional choral directors will enjoy it greatly. As for us, we'll go where they sing Mrs. Caldwell's "Carol of the little King."

Norman Coke-Jephcott—"The gate of the year," A, 8p, m, 20¢. Our famous contrapuntalist is now writing music; and to us this is a great anthem. The text was read and made famous by King George during the war; the composer has given it a setting of fine dignity. In spots one's spine tingles as well. It's not too hard—a real choir will make unforgettable effect with it. Use it for New Year's Eve, or the following Sunday—the best anthem for such services known to us.

Harold Friedell—"The feast of the star," 28p, e, \$1. Mr. Friedell gives us the pageant of the year. We have "Feasts of Light" all over the country, consisting generally of lots of candles and other lighting effects. Some reading is done, some hymns are sung, and one leaves with a sense of the lack of cohesion in it all. Here we have a well-knit work, with

FOR THE CHOIR DIRECTOR

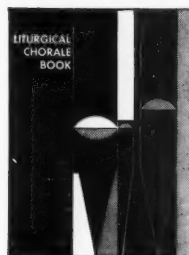


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FOR THE ORGANIST

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no total darkness, incidentally, beginning with Isaiah's prophecy, and carrying through the birth of Jesus and the coming of the Magi. Easily staged, it is built on churchly music which provides wonderful background, without calling undue attention to itself. There are delightful bits for Junior choir, and the Seniors have two or three passages which could serve well as anthems. Mr. Friedell has written this for St. Bartholomew's (N.Y.) choir, yet in such manner as to permit its use in a country parish effectively. If you have an Epiphany service, consider this. It would also be suitable at Christmas time.

Regina Holman Fryxell—"To the Christ Child," 4p, 16¢. Mrs. Fryxell is a person who can write romantic music delightfully in modern style, and make it natural. She has here free rhythm, simple and graceful, with deep pathos, and also with power.

W. A. Goldsworthy—"The twelve days of Christmas," F, 12p, e, 22¢. As a contrast, here is a setting of the old traditional air, either for mixed or women's voices. You won't do it in service, but if you have a feast with the choir present, it will add joy to the occasion.

Alfred M. Smith—"Mary's lullaby," F, 4p, e, 16¢. A delightful little melody with simple accompaniment, for children's choirs. Four stanzas, easily learned, and characteristic enough to stay with the listener. Add this to what you already have for the youngsters.

David H. Williams—"O come Emanuel," A, 6p, m, 20¢. In the two anthems in this review, David Williams makes a stride forward to give us works of a very high order. His new setting of the old text is fresh, vigorous and unusual. In his individual manner he takes a pungent phrase, and plays with it to introduce each verse; then a quiet phrase, followed by a very dramatic response: "Rejoice." This could be used twice during Advent.

David H. Williams—"The Saviour is born," Em, 4p, e, 16¢. A sensitive soprano with a practically one-note accompaniment is followed by full choir singing of celestial choirs. Second verse, based on the same idea, has a muted accompaniment. Given a soprano with understanding and a devout choir, this anthem could take the place of the Scripture reading on Christmas Day. In summation: for Advent, Williams'

"O come Emanuel;" for Christmas, Caldwell's "Carol of the little King;" and Williams' "The Saviour is born." For youngsters, Smith's "Mary's lullaby;" for New Years, Coke-Jephcott's "The gate of the year;" and for Epiphany, Friedell's "The feast of the star." TAO would enjoy your reactions to this list.

On the tag end of the season comes another volume of 3-part treble anthems, arranged by Gunnar Malmin, published by the AUGSBURG PUBLISHING HOUSE. These volumes are on the increase, a fact probably due to their reasonable price. In this one there are 17 pieces to be had for 80¢, whereas we would pay that much for 3 or 4 if published separately. Good works, well-arranged, and suitable for Juniors or Seniors.

At the same time appear three numbers from a new series published by CLAYTON F. SUMMY CO., called the "Choral Art Edition." If the works themselves were equal to the format, they would be a most welcome addition. Unfortunately this is not true. The entire edition is designed to "show the development of choral music through several centuries," a laudable undertaking,

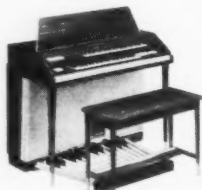
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MUSICAL INSTRUMENT SPECIALISTS NEARLY A CENTURY

and one musicologists and antiquarians will welcome, when completed. Doubtless the music is intended for use in the church, also, and we cannot believe it will be grateful to either choir or congregation. Two of the pieces have been dug out of the Yale Library by Parke Bernard; and we know he has found many others. We've been flooded with this type the past few years by one publisher and another, and looking back over and through the welter, we have yet to find one outstanding work. They're all of the same pattern, mostly contrapuntal exercises set to hard texts. Those old writers were fatalists, convinced that nothing save the lugubrious was worth the setting. We devoutly wish the rummaging in old attics would cease. Noble as has been its history, the Lutheran Church, for example, will not solve its musical problems with 16th and 17th century idioms only.

Oh, for another George Fischer, of happy memory. We recall his saying he intended to publish primarily the American composer, for only by such a program of opportunity could American church music develop to its best. In answer to a criticism of a work by a new composer which he published, his reply was that the man had ability and must be encouraged.

To return to this series sent us, one of the three is by Staden (1600), another by Perti (1700), the third a "Gloria" by William Latham. We know not Dr. Latham, save that he is associate professor of music at Iowa State Teacher's College; but we are willing to stake any amount that this work will be sung, and often, for it is a strong and forceful bit of praise, semi-contrapuntal, but with emotion, thrill and a worshipful quality. It will cost you 25¢ and is well worth it.

Knapp-Riegger—"Open the gates of the temple," Ef, 7p, e, Flammer 20¢. As the book says, many, many years ago every soprano and tenor electrified the audience with a dramatic rendering of this solo. The publisher caught Mr. Riegger in a reminiscent mood, persuaded him to arrange it for the ubiquitous SAB chorus. Being a brilliant musician, he has done it well.

Riegger Anthem Book, 46p, e, Flammer 75¢. The publisher induced Mr. Riegger to continue with his arrangements of SAB in this volume. He has done so tastefully. We have: the old Crusader's Hymn, an Easter Passacaglia of his own, two Russian pieces, a Swedish carol, the Prayer of Thanksgiving, and Faure's Palms. This is a far cry from the Riegger whose orchestral works we have heard performed by the New York Philharmonic. Three of these pieces have been published separately.

Frances Williams—"Chelsea Unison Choir Book," 29p, e, Flammer 70¢. This volume of one and two part melodies is for children's choir and will fill a need as it contains works for all the major church festivals. Several of them have clever descants which children and the congregation will enjoy greatly. There are nine pieces in the book.

VOCAL SOLOS

H. Alexander Matthews—"O love that casts out fear," Ef, 4p, e, Gray 60¢. Mr. Matthews knows how to write for solo voice, and also how to use words. This is for high voice, has pleasing melody, moving rhythm, and a sense of the dramatic in the use of climax. Looking for a new song? Get this one.

Leo Sowerby—"The edge of dreams," 16p, Gray \$1.50. A set of six songs in cycle manner, based on ephemeral and melancholy texts, impressionistic in the French mode. This surely cannot be our Leo Sowerby of the virile, joyous, and at times almost ruthless style. Perhaps he has grown tired of red meat, and wishes delicate refreshments along the way. But whatever it is, here are six short songs that, given French text, should be sung at the delightful *concerts intime*.

As usual Dr. Sowerby's accompaniments lend no help to the singer. To us, there are intriguing spots in two or three of the smaller songs, permitting opportunity to a good singer. Incidentally, as you have perhaps already assumed, these are not religious offerings.

David H. Williams—"Our blessed Redeemer," D, 3p, e, Gray 60¢. We are a little surprised with this song. It is semi-hymn style, with two verses almost identical. It could be the soprano part of a hymn-anthem, and as such would be acceptable; but it fails to be our idea of a solo.

MUSIC FOR ORGAN

H. W. Gray hits the jackpot! The organ pieces reviewed below are a complete pleasure to write about—a fact singular in itself. With the mediocre to junky music published in appalling quantity, there is real joy when the editor finds a bag of apples without a single worm in them.

Clarence Dickinson—"The joy of the Redeemed," G, 7p, me, Gray 75¢. Dr. Dickinson's creative powers are too well known to require comment, as such. In this piece, he offers a set of variations on *O quanta qualia* which is worshipful, dignified, makes for an excellent prelude for a festival service; in fact,

there would be numerous times when it would be highly valuable. Though complete, for organ, parts for trumpets, trombones and timpani may be obtained from the publishers.

Alec Rowley—"The Sixty-Fifth Psalm," D, 10p, e, Gray \$1.25. Those familiar with the idiom of Rowley will relish this extremely lovely work which is obviously programmatic in content (allusions to various lines of the psalm are included), yet never obviously "pictorial." Rowley's music has a quaint charm, reminds me a bit of the best of DeLamar; this quite definitely needs an interpreter with both heart and head; is a highly desirable addition for your service music library.

Jaromir Weinberger—"Meditations," (Three Preludes for Organ), 12p, Gray \$1.25. For organists who like their service music lyrical, these pieces are excellent, indeed; and offer the player more than ample opportunity to display his color courage and his emotional potentialities. A sentimentalist will no doubt be able to ruin this charm with little trouble—a true musician will make of it listening that worshippers will appreciate. May I suggest you follow carefully all dynamics suggestions, and handle the rhythms easily?

Alec Wyton—"Fanfare," 7p, m, Gray 75¢. I'm listing no tonality center, for reasons which will be obvious to all those who are smart enough to buy this highly interesting piece. Mr. Wyton, organist and master of the choristers in New York's Cathedral Church of St. John the Divine, wrote this work at the request of Charlotte Garden and is dedicated to G. Donald Harrison "who created the State Trumpet."

"Festival Voluntaries," 22p, Novello. This volume, designated for Lent, Passiontide and Palm Sunday is questionably titled since only the last of the five pieces is very "festal" in design. The works are of equally high quality in compositional workmanship, as the listing of titles and composers will immediately show: "Canzonetta on 'Horsley,'" Eric H. Thiman; "Pastorale on 'Rockingham,'" Norman Gilbert; "Introitus on 'Herzliebster Jesu,'" Gordon Slater; "Reflection on 'The Passion Chorale,'" Desmond Ratcliffe; and "Epilogue on 'St. Theodolph,'" Healey Willan.

It is sufficient to state that this volume is honest church music, written by composers who understand the meaning and purpose of worship. There is nothing here to startle those who demand the unusual or out of the ordinary—only solid workmanship which serves the purpose of helping

worshippers to attain the proper mood to be receptive to the Grace of God.

Handel—"Fourteen Pieces," 20p, Novello. Precisely what the intended purpose of this set is, I'm not at all sure. They are marches, minuets and gavottes, none of which may be termed acceptable for church use; none of them especially worthy of recital. These arrangements by C. S. Lang of Handel music from his secular cantatas and oratorios (they, too, were basically secular, as you will discover in a subsequent issue).

Ivan Langstroth—"Chorale-Toccata and Fugue," 25p, Novello. Mr. Langstroth hesitates not to be complicated and extended. This is recital material for only those with facile technique. The idiom is relatively contemporary, yet not ear-splittingly dissonant. Compositionally, the work is well written as anything from this composer's pen.

Ivan Langstroth—"Fantasy and Fugue," 21p, Novello. Along the same general concept as the preceding piece, this requires an organist with adequate training and dexterity. That

the composer has written for media other than the organ may be considered all to the good. We need music which stems from the larger horizon of those who are familiar with numerous instrumental media. The thematic material of the "Fantasy" is well integrated; that of the "Fugue" equally well done; building to a fine climax with a steady oncoming pulse. Though some organists may not consider these two pieces their personal recital choices, the music should be on the list of required material for study, and use.

John Luge—"Three Voluntaries," 14p, Novello. The editing of these pieces is by Lady Susi Jeans and John Steele. While listed "for Double Organ," they are not duets; and as the introductory commentary states, "These pieces were played on the one-manual organs of the period [17th century]. Soon after 1600 a second manual was added to some English organs, and a new form of composition was devised: the Voluntary for a Double Organ. The upper and louder

manual was the 'Double,' 'Bass,' or 'Great; it had more stops than the lower manual, the 'Single,' 'Little,' or 'Chair.' In form these voluntaries for double organ resemble the 'free' organ fantasia; they are written in three- and four-part imitative counterpoint and consist of several sections, each built on a new theme." The music itself is more or less typical of the period, usable registrationally with the so-called "baroque" method and thought.

The editor's note in the choral music reviews holds here, also. When Novello gives us prices, in U. S. terms, we'll include this in our reviews.

Jan Bender—"Twenty Short Organ Pieces," 26p, \$2.00 Concordia. Here again Concordia offers service music—short pieces from one to three pages—that will be highly helpful to those who require "fill ins" which they do not care to improvise. Jan Bender is a careful writer whose contemporary infusions are logical yet never dissonant. We recommend highly this set to you. R.B.

CONGRATULATIONS

THOSE OF US who are concerned with what is happening today in the realms of worship, architecture and acoustics, know that architects the country over are searching vainly for adequate, valid information, for data which they can use in their creative designing of churches.

About this problem in general we have no intent of discussing here, although we would comment on one particular item which has bearing: space and placement problems for the church organ.

The thing that bothers us most is the lack of intelligent evaluation given this matter. All too many (and we include architects along with organ builders, organists, and laity) think of this problem almost solely in terms of past conditioning, in terms of past experience. What one has grown up with in one's own parish church—what one has seen in some especially beautiful church while on a trip—what one has chosen through emotional rather than intellectual evaluation—none of these is basic.

Had we space we might go into the philosophy of all this. We are, however, more interested at the moment in a few comments about the data which is presently available to those who are seeking it.

Not very long ago a New York architect published a book which included a chapter on data allied to churches, and which had a bit of information about organ-and-choir placement. On the whole, the information given was dated, was not nearly extensive enough to be of best help.

A few years ago the Baldwin Piano Company published a brochure on the subject of organ placement and space problems which was an excellent thing if the data were restricted to the consideration of an electronic instrument.

Very recently the Schantz Organ Company put out a similar brochure which is most helpful about organs, al-

though we could wish the brochure were considerably more extensive and detailed. We learned that the Schantz people suggested this project to AOB, the organ builders' own organization. This group expressed interest but no desire to implement that interest. So the Schantz company tackled the project by itself. TAO compliments Schantz for doing this, and hopes their brochure will be of real help to the countless persons seeking this information.

For more than two years now the AGO Committee on Architecture and Acoustics has been working toward the publication of a pamphlet on acoustics in the church, this project to be jointly sponsored and approved by AGO, AOB, and the American Institute of Architects. To date, the project has been bogged down by a certain lack of willingness by those in the AGO committee who have been doing the writing to accept the requirements of AIA in the handling of the data to be disseminated.

This is not to say that what has been written is incorrect. Rather, it is a problem of writing in a manner which for architects is unrealistic, dated, hazy, and in terminology which is foreign. The pamphlet does not realize its potential as related to the theory, philosophy or technologies of the architectural profession today. As a member of this AGO committee, your editor has a feeling of utter frustration.

Sometimes we wonder if organ builders, and certain individuals in particular, are realistically aware of the problems confronting church architects today? Aside from the reluctant reactionaries and the vicious refusers to accept today's requirements in church building, church boards and building committees are now beginning to realize that a church built today must take into full account contemporary methods and materials of construction if a church is economically possible. Traditional methods and materials are so fantastically costly in comparison they cannot be any longer considered.

Obviously, it is highly difficult to work out a pamphlet which will be acceptable to all facets concerned, but we personally believe it can be done. We hope it will. R.B.

EDITORIALLY YOURS

The American Composer — I

A THREE-PART discussion about the American organ composer begins in this issue. We propose to attack the problem from three viewpoints, and in three issues. Right now, let's take a look at this composer, himself.

Who is he—how does he accomplish what he does—what is he? We have no intention of picking out any individuals and subjecting them to our searchlight microscope to discover personal behaviour patterns.

TAO has no interest whatsoever in composers' personal lives and habits. We are not amused by the baloney served up for the vicarious delights of readers in some other periodicals which need not be mentioned.

We do think, however, that a few generalizations are in order, so that any of you who are enough interested may then be able to better direct your own thoughts, and actions. That there are precious few American organ composers able to live by their efforts in this direction may not precisely be news. Seldom can a composer eat regularly by the income he derives from his brain children.

Composers are teachers, performers, business executives, and numerous other entities, full or part time. Only those composers who are benefiting temporarily by grants from educational and other foundations, Fulbright scholarships, and the like, are able to devote their full time and effort to composition.

Some few argue that composers should be subsidized by the government. Maybe so, but when musical composition enters the area of politics, the nadir of inspiration has been achieved. Witness the USSR. If a composer allegedly veers from the party line of the moment (presuming he can find it, that is), he's had it! While we do not believe that were composers in the U. S. government-subsidized that politicians would necessarily dictate ideas and patterns, we do believe strongly that creative effort is usually stifled in large degree when the enervating influence of complete subsidy (of any kind) is present.

Even though composers may be less than ideally situated when their writing talents are relegated to a part-time basis only, we are old fashioned enough to feel that the best music often stems from creative activity which was to some degree in spite of rather than because of circumstances—circumstances like the permission or ability to take care adequately of the everyday business of living.

Composers who are teachers have the wonderful stimulation of helping others through pedagogy, are in a stimulating atmosphere conducive to their own creativity. Even those composers whose major activity is foreign to music may find their compositional life as a fine foil and balance-wheel-in-contrast which sparks their thinking and design. Composers who are themselves professional performers should, theoretically at least, be exceptionally able to recognize the practical side of composition and infuse their creative efforts with this practicality.

Composers are people. Few of us, no matter what our endeavor, do our best work without stimuli and incentives. With composers, one stimulus, one incentive, is recog-

nition of his creative efforts by performances in the professional recital and concert field. Another obviously powerful incentive is recognition through commissions, something we will amplify later. A third and less obvious stimulus is the inclusion of the composer far more intimately within our own circles of thought and function.

If composers are people, they might like to be treated as such. They are not going to be entranced by being made the butt of personal opportunism or of group recognition by remote control only. Many organists would do themselves a great favor if they made close personal friends of composers, and by so doing get to know them as people, as well as to understand and evaluate their problems, headaches and woes.

The personal liaison between organists and organ composers, except in a metropolitan area like New York (and even here such relationships are not as many as they could and should be), are few and far between. Composers are alleged to be unwilling to come out of their ivory towers and associate with others—an old wife's tale we find too amusing to be recognized.

We have the feeling—suspicion might be a better word—that more intellectually and musically stimulating friendships are not apparent largely because organists themselves are unwilling to expose their own ignorance.

This may be rough talk, even a blast at organists and their intellectual capabilities and their inverted holier-than-thou attitudes and their stubborn insistence and refusal to mature. If the shoe fits, okay—wear it, and regret it.

We believe quite sincerely that when composers of organ music, and organists, begin to know each other—to learn each other's problems—to understand the whys behind the obstacles relating to the dismal picture which is the current scene in many respects, musically, that is, then many problems could be overcome to the mutual advantage and betterment of these two entities.

We wish we could be a part of more of the sessions when composers and organists get together and let their hair down. The small exposure we have had to this sort of thing has been highly stimulating, and has without exception served to clear up misunderstandings, frustrations, dilemmas, and numerous other things.

Highland, Illinois

We have just completed another project which is the first, to my knowledge, in organ exhibits which we recently designed and built for the Home Show in Chicago. The stoplist was designed along residential use, but could be used in a modern church as well. This exhibit acquainted some 300,000 people with the organ and should actually be an aid to the entire organ industry.

Sincerely yours,
WICKS ORGAN COMPANY
Martin M. Wick,
President



*The late G. Donald Harrison
between Albert Schweitzer and E. Power Biggs*

RECITALS AND CONCERTS

HARRIETT SLACK RICHARDSON, organist, St. Mark's Episcopal Church, Springfield, Vermont, playing August 14 in St. Paul's Chapel, Columbia University, New York
Toccata
Concerto 13 ("The Cuckoo and the Nightingale")
Larghetto and Allegro
Passacaglia and Fugue
Prelude and Fugue in B Major
The Rhythmic Trumpet
Pavane (Rhythmic Suite)
Litanies

Muffat
Handel
Bach
Saint-Saens
Bingham
Elmore
Alain

THAT Mrs. Richardson has a wealth of ability there can be no doubt. Her ease in performing considered feats of technique with complete ease is at once noticed, and this despite a bit of "hands in the air" which I strongly suspect she is not aware she does.

Her opening piece was stylistically acceptable, although less thick registrations would have permitted it to be linearly and contrapuntally clearer in the chapel acoustics. The first movement of the Handel suffered from too slow a tempo; but the second movement sparkled nicely, would have been

even better with a bit more staccato playing. The *Passacaglia and Fugue* was given a masterly reading which would have reached artist level had the player been willing to let herself go.

Some of her loveliest playing was the Saint-Saens—a lovely work which is seldom heard. Seth Bingham's *Rhythmic Trumpet* is such a good piece that even a somewhat pedestrian playing of it did not keep out the sparkle. I felt Mrs. Richardson's consideration of a *Pavane*, as a dance form at least, was a bit doleful. Her registrations were superb, and had she given just slightly more tempo to the piece it would really have been something. Her closing piece was the one time her virtuoso capabilities really showed. While her registrations here and there left one in doubt as to which hand was doing what, there was drama and fire in this magnificent exhortation, reiterated in numberless ways.

As before stated, Harriet Slack Richardson is a mighty fine organist, and one who would place herself alongside our best women recitalists today if she would but let herself go. As it is, there is something missing—that something which is above and beyond the notes.

R. B.

CANTATAS AND ORATORIOS

Season of 1955-56

This list is a compilation of those performances which have been brought to TAO's attention during the past season, but, of course, not to be considered complete. We invite readers to send us their cantata and oratorio performances for next year's publication. TAO will list all such which include complete information. We are not responsible for titles and composers misspelled on programs; will ignore works like Bach cantatas listed only by number.

Bach, Christmas Oratorio, 10
Mass Bm, 5
St. John Passion, 2
St. Luke Passion
St. Matthew Passion, 7
Childhood of Christ
For Us a Child, 4
Jesus my Joy
Magnificat, 2
O Light everlasting
Out of the Deep
Sages of Sheba
Sleepers wake, 3
Numbered cantatas, 8 (not identified)

Baxter, Hound of Heaven
Ode to Music
Paschal Lamb
Beethoven, Mass C
Missa Solemnis
Mount of Olives
Berlioz, Requiem
Brahms, Requiem, 7
Song of Destiny, 3
Britten, St. Nicholas
Bruckner, Mass Em
Bush, Christmas Cantata
Buxtehude, Create in me
In Dulci Jubilo
Jesu joy
Rejoice Beloved, 4
Twilight Music
Clokey, Alleluia Lord Immortal
When the Christ Child
Debussy, Prodigal Son, 4
Dickinson, Redeemer
Dubois, Seven last Words, 6
Durufle, Requiem
Dvorak, Stabat Mater
Elgar, Dream of Gerontius
Light of Life
Elmore, Incarnate Word, 5
Erlebach, Thoughts of Darkness
Faure, Mass A
Requiem, 7
Franck, Mass A
Friedell, Feast of Star
Gaul, Holy City, 2
Gounod, St. Cecilia Mass, 2
Seven Words
Handel, Judas Maccabeus, 3
Messiah, 50
St. John Passion
Haydn, Creation, 6
Imperial Mass, 3
Honegger, Christmas Cantata, 2
King David, 3
Horton, White Pilgrim
James, Nightingale of Bethlehem
Matthews, Story of Christmas
Mendelssohn, Elijah, 12
Hymn of Praise, 2
St. Paul
Milford, Pilgrim's Progress
Mozart, Grand Mass, 6
Exultate Jubilate
Requiem, 10
Palestrina, Stabat Mater
Parker, Hora Novissima, 8
Parris, Alas for the Day
Pergolesi, Stabat Mater
Perry, Stabat Mater
Puccini, Messa Gloria, 2
Purvis, Judas Iscariot, 2
Magnificat
St. Nicholas Mass
Rossini, Stabat Mater, 3



GEORGE FAXON

who has been appointed Chairman of the Church Music Department at Boston University. He will offer advanced instruction in organ in addition to his teaching courses in church music.

Faxon, organist and choirmaster of famed Trinity Church, Boston, enjoys a national reputation as recitalist, authority on church music and as a pedagogue. He was heard in recital at the 1956 national convention of the American Guild of Organists, is a member of the national music committee of the National Council of Churches, and is a Fellow of Trinity College, London.

Besides his duties in the School of Fine and Applied Arts at Boston University, Professor Faxon will coordinate the courses in church music offered in the School of Theology and in the College of Liberal Arts, thus being in charge of an area which provides organists, choirmasters and ministers of music, as well as aspirants for the ministry and religious education a full and practical education in the field.

Saint-Saens, Christmas Oratorio, 5
Schubert, Miriam's Song
Schuetz, Christmas Oratorio, 3

St. John Passion
Sowerby, Canticle of Sun
Forsaken of Man
Stainer, Crucifixion, 2
Van Hulse, Beatitudes
Verdi, Requiem, 6
Victoria, St. John Passion
Vivaldi, Gloria
Weinberger, Psalm 150
DMWilliams, Pageant of Nativity
RVWilliams, Dona Nobis Pacem
This Day
Wright, Green Blade riseth, 2

WILLIAM RIPLEY DORR
retired June 1 from his post of organist and choirmaster of Mary Star of the Sea Church, San Pedro, Calif. The organ in his home was sold to the Congregational Church in Ferndale. Mr. Dorr, a charter TAO subscriber, will continue to receive his copies at his new residence address in Santa Barbara.

HEINZ ARNOLD
sailed back to this country May 31 after a season of recitals and study in foreign countries. He has been appointed chapel organist and choirmaster in Stephens College, Columbia, Missouri, starting with the fall 1956 term, where he will play on the new Aeolian-Skinner organ installed in August.

VICTOR GONZALEZ
died June 5, 1956. Cause of death was an automobile accident some months ago which necessitated amputation of both legs. Of Spanish birth, Gonzalez moved early to France, training with Cavaille-Coll and Merklin before starting his own organ building firm. Among his major installations were Rheims Cathedral, St. Merry, St. Eustache, Palais du Chaillot in Paris, and the studio instruments for André Marchal and Giuseppe Englert.

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ROBERT BARLEY

St. John's Episcopal Church
York, Penna.

ARNOLD E. BOURZIEL

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Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

FIFTH INTERNATIONAL ORGAN WEEK

was held in Nuremburg, Germany, June 16-24. Among the organists taking part were John Webster of Oxford, Fernando Germani of Rome, Gaston Litaize of Paris, Helmut Walcha of Frankfurt, and Friedrich Hoegner of Munich. Prizes of \$250 and \$125 were offered for major organ compositions.

ARTHUR B. JENNINGS
retired in June as professor of music and university organist of the University of Minnesota, a post he had held 18 years. He will continue as organist of Plymouth Congregational Church in Minneapolis.

ROBERT M. STOFER
has resigned his position as organist and choirmaster of Cleveland's Church of the Covenant to accept a similar post in the Westminster Presbyterian Church, Dayton, Ohio. Mr. Stofer has an M.S.M. from Union Theological Seminary's School of Sacred Music, has studied with T. Tertius Noble, Clarence Dickinson and Hugh Porter.

V. EARLE COPES

has been appointed associate professor of organ and director of the college choir of Cornell College, Mt. Vernon, Iowa. He was graduated with a B.A. degree from Davidson College, Conway, Ark., has an M.S.M. and B.D. from Union Theological Seminary. His organ teachers have been Kenneth Osborn, Clarence Dickinson, Robert Baker and Dora Poteet Barclay; choral conducting with Hugh Ross, Peter Wilhousky and Robert Shaw.

HERBERT STAVELY SAMMOND
has retired as organist and choirmaster of Middle Collegiate Church, New York, after a service of 35 years. He has been made Minister of Music Emeritus.

MELVILLE SMITH

Director of the Longy School of Music, Cambridge, Mass., has been appointed organist and choir director of First Church (Unitarian), Boston. He assumed his new duties in September after returning from Europe, where he conducted a tour visiting famous organs and organists throughout France, Belgium and England.

His predecessor in First Church, Mr. William E. Zeuch, had held the post for thirty consecutive years.

MUSIC COUNCIL CHARTER

The legislation to grant the National Music Council a Congressional Charter, which was passed by the House of Representatives May 21 and by the Senate July 23, was signed by President Eisenhower August 1. The National Music Council is the only musical organization now holding a Congressional Charter.

FREDERICK D. WEAVER, 69, died June 1 in Maryland General Hospital, Baltimore. He had been for 31 years a member of the faculty of Peabody Conservatory, and for 40 years organist of the First Presbyterian Church; for the last few years he

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Manhattan, Kansas

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Division of Organ and Church Music
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ALEC WYTON

M.A.(Oxon.), F.R.C.O.,

Ch.M., F.A.G.O.

Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

was organist for St. Mark's Evangelical and Reformed Church, and until the time of his death was organist and director for the Baltimore Hebrew Congregation. Mr. Weaver's wife, Frances Koch Weaver, is also an organist. Mr. Weaver had been a TAO subscriber since 1940.

MUSIC THERAPY

The Seventh Annual Conference of the National Association for Music Therapy will be held at the Hotel Jayhawk, Topeka, Kansas, October 18, 19, 20, 1956. Members of allied professions may attend by paying a registration fee of \$5.

VINCENT PERSICETTI'S

"Hymns and Responses for the Church Year" (Elkan-Vogel) had its first Philadelphia performance October 7 in the First Presbyterian Church, with the composer conducting.

Choirs were those of the First Presbyterian Church (Dr. Alexander McCurdy) and the junior choir of Mount Airy Presbyterian Church (Virginia Cheesman), with Dr. McCurdy at the organ.

LAZAR WEINER

choir director of New York's Central Synagogue and music director of the national network radio program, Message of Israel, was the winner of the Jacob Weinberger Composition Prize for 1956, awarded by the Hebrew Union School of Sacred Music.

ST. MARK'S CHURCH, PHILADELPHIA announces the Third Annual Composers' Competition, requiring a "Festival Voluntary" for organ, in a contemporary idiom. Winner will receive \$100 and publication of the work by Saint Mary's Press. The competition closes January 31, 1957. Detailed information from Wesley A. Day, St. Mark's Church, 1625 Locust St., Philadelphia 3, Pa.

ANN LOUISE BRAINERD

of Oberlin College has been awarded the \$1,500 Music Scholarship by the board of directors of Reid Hall, for the academic year of 1956-57. Founded through the efforts of

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the late Mrs. Whitelaw Reid, Reid Hall is an educational center and residence for university women in Paris, aimed at the development of international friendship and understanding. While this Music Scholarship, which was established in 1953, has not yet been awarded to an organist, organ students in the following colleges are eligible: Barnard, Bryn Mawr, Mount Holyoke, Oberlin, Radcliffe, Smith, Vassar, and Wellesley. TAO mentions this in the hope that organ students in any of these institutions will look into such a valuable opportunity. Information may be had by writing Reid Hall, Inc., 767 Lexington Ave., New York, N. Y.

NORMAN LANDIS

who celebrated his fortieth anniversary as organist and choir director in the Flemington (New Jersey) Presbyterian Church, died of a heart attack May 23. He had been a TAO subscriber since 1927.

Recitalists

NORMAN COKE-JEPHCOTT

presented three of his "teen-age" students in recital August 13 for the Rockland County Chapter AGO in the home of Commander G. Scott Findlay.

Joan Scott Findlay played Bach's "Prelude and Fugue in B Flat," Dr. Coke-Jephcott's "Bishop's Promenade" and an arrangement of the "Londonderry Air."

Phoebe Luther, organist of St. John's-in-the-Wilderness, played Bach's "Cathedral Prelude and Fugue," Brahms' "A Lovely Rose," and Mendelssohn's "Sonata 6."

James Edward Reyes, recent winner of an organ scholarship to Syracuse University, played Bach's "Prelude in B minor," Coke-Jephcott's "Scherzo Classique," and a piano "Sonata in A Major" which he has just completed.

THREE PROGRAMS IN THE CHURCH OF ST. MARY THE VIRGIN, NEW YORK CITY

EDWARD LINZEL, May 14:
Dandrieu, Offertoire pour le jour de Paques
Tournemire, Dominica Resurrectionis, Op. 56
Clerambault, Suite on Deuxieme Ton de Maleingreau, Symphonie de l'Agneau Mystique

ERNEST WHITE, May 21:

Karg-Elert, Fuge, Kanzone und Epilog (violin, women's voices and organ)
Couperin, Messe Solonelle a l'usage des Paroisses
Poulenc, Litanies a la Vierge noire (women's voices and organ)

EDWARD LINZEL, May 28:

Bach, Fantasia in G
Messiaen, L'Ascension
Bach, Schmucke dich
Messiaen, Les Corps glorieux

TAO wishes to point up that Messrs. Linzel and White with these programs continued their efforts to present music that is unhackneyed and all too seldom heard. TAO agrees with the theory propounded by these two gentlemen that the whole panorama of organ literature suffers considerably from a lack of exposure.

GEORGE FAXON

in the Methuen Memorial Music Hall, March 16:

Sowerby, Pageant
Menotti, Arabesque and Dialogue
Titcomb, Suite in E
Dandrieu, Fifers
Telemann, Fantasia
Bach, Em Partita
Messiaen, Combat de la mort et de la vie (Les Corps Glorieux)
Jongen, Sonata Eroica
Maquaire, Allegro (Symphony 1)
Dupre, Intermezzo (Symphony 2)
Poulenc, O quam tristis (Stabat Mater)
Vierne, Final (Symphony 6)

YUKO GRACE HAYASHI

Jordan Hall, N.E. Conservatory, Boston, February 6:
Vivaldi-Bach, Allegro (Am Concerto)
d'Aquin, Noel

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The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amounts of bonds, mortgages, or other securities: none.

Ray Berry, Editor

Sworn to and subscribed before me this 4th day of September 1956.

Thomas P. Sullivan (seal) My commission expires March 30, 1957.

Bach, C Toccata, Adagio and Fugue
Schumann, Canon in Bf minor
Liszt, Ad nos ad salutarem undam
Sowerby, Pageant
Titcomb, Regina coeli
Dupre, Intermezzo (Symphony 2)
Messiaen, Transports of joy

JOHN HAMILTON
First Presbyterian Church, San Diego, Calif.,
April 20:
Liszt, Prelude and Fugue on B A C H
Praetorius, Choral-Fantasy on "A mighty
fortress is our God"
Bach, Dearest Jesus we are here; D and
Em Preludes and Fugues
Scarlatti, Two Sonatas
Brahms, O God Thou faithful God
Schumann, Canon in B
Mussorgsky, Ballet of the unhatched chicks
Elmore, Rhumba
Mr. Hamilton appeared on April 13 and 14
as harpsichordist in the Santa Barbara Col-
lege of the University of California Fourth
Annual Bach Festival.

You, the Reader

Stamford, Conn.

I think too much has been said about the inappropriateness of the Wagner and Mendelssohn wedding marches. Not that I think they are great pieces of music (hymns were sung by the choir and congregation during the processional and recessional at my wedding) but they are now associated with weddings in church and not opera or the theatre. To say that our grandfathers did not use

them is beside the point; to say they are not "traditional" is not exactly true. To those who associate them with weddings in churches, they are traditional, whether they have been in use 5 years or 500. To tell a congregation that plainsong is traditional may mean nothing to them, especially if their tradition has been Victorian hymns. The only way for the marches to be banned from Episcopal use is to specify that they are "light and unseemly music"—not all rectors do so specify.

Dr. Everett Titcomb in his *Anglican Ways* (H.W.Gray,1954) on page 22 sums up the way I feel about this matter: "There is but one possibly valid argument for allowing them to be played in church which is that they have been almost universally used at weddings in this country for so many years that today no one hearing them has thoughts of the opera or theatre brought to his mind but rather the picture of a bride entering and leaving a church. And as music, it cannot be denied that they are superior to many of the so-called wedding marches suggested as substitutes for them."

Samuel Walter
St. John's Episcopal Church

Rochester, N. Y.

It was quite an agreeable shock to discover that an organ builder had once been honored with a university degree for his craftsmanship. Believe it or not, back in (circa) 1913, one George S. Hutchings (Hutchings & Votey), in recognition of his artistic contributions to the art of organ building, and more particularly to his artful handiwork on the organ in Woolsey Hall, Yale University conferred upon him the honorary degree of Master of Arts. Does anyone else know of such recognition being conferred on any other organ builder?

David V. Gagnier
TAO is as surprised as Mr. Gagnier, and joins him in his question about any others who may have received like recognition.

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

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Head of the Organ Department
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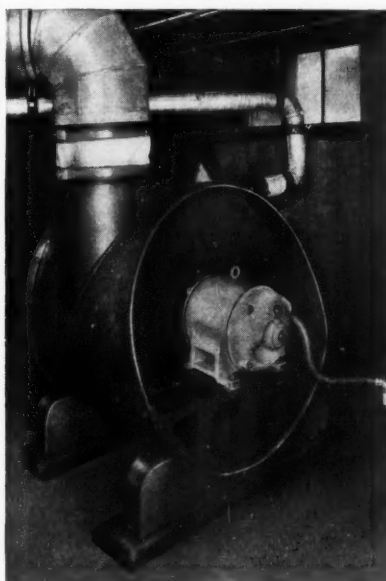
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